

anthony goicolea

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OPENING:
13/04/2023 - 19H

galeria
SENDA



We are pleased to announce that **Galeria SENDA** will be presenting a solo exhibition by **Anthony Goicolea** (Atlanta, 1971), opening **Thursday April 13th** at **7pm**. This marks Goicolea's third solo show with the gallery and will feature a selection of his most recent works.

In his artist statement, Goicolea describes his work as a **visceral reaction** to a lifetime navigating the **coded boundaries between cultures, genders, ages, and traditions**. Growing up Cuban, gay, and Catholic in the Deep South during the early 1970s forged his awareness of social constructs such as regional traditions, rituals, and history, and how those elements play out and define arenas of identity, gender, and place.



ANTHONY GOICOLEA

Vigil, 2020

Oil on raw linen canvas

165 x 215 cm

Goicolea's paintings are **poignant, cinematic portraits that mix cross-cultural references**. He uses **coded cultural signifiers** gleaned from folklore, mythology, religion, and fairytales, to draw parallels between past and present. The works are characterized by a **feeling of familiarity** and **dreamlike otherworldliness**, often focusing on figures caught in a **transitional "in-between state"**. The artist describes his painting technique as using a thick scrub over rough linen to reveal past layers of paint. This technique gives his works a **tactile quality**, allowing viewers to see and feel the different layers of paint.

The figures are painted in a moment of fatigue or ennui and their acrid colors, androgynous poses, and deadpan stares contribute to the ethereal feeling of his works. These elements combine to create a **sense of familiarity in his paintings, drawing viewers into the scene and the emotions of his subjects**.



ANTHONY GOICOLEA

Portrait of A Franciscan Monk
Giving A Confessional Reading
to Aldo Londi Circa 1962, 2020
Oil on raw linen canvas
61 x 30.5 cm



ANTHONY GOICOLEA

The Director, 2022

Graphite on Mylar mounted on oak museum board

35.5 x 28 cm





Overall, Goicolea's painting technique contributes to the narrative of his works, emphasizing the **tension between past and present, reality and fantasy, cultural signifiers and personal identity** that are **central to his practice**.

Goicolea has been recently addressing the similarities between the advent of AIDS and the Covid-19 pandemic, as he did before with the refugee crises of the 70s and current anti-immigration nativism, or the Reagan era culture wars compared to the resurgent right's religious attack on race, gender, and bodily autonomy.

The figures in his paintings mirror the past and stare out with an exhausted gaze knowing the parallels of our current situation have set the stage for yet another repeat performance - like on stage, going "*back to one*".

about the artist

Born in 1971 in Atlanta, Georgia, Anthony Goicolea is a first-generation Cuban American artist now living and working in Brooklyn, New York. His extended family immigrated to the United States in 1961, fleeing Cuba soon after Castro came to power—a fact that underpins many of the artist's works.

Employing a variety of media, Goicolea explores themes ranging from personal history and identity, to cultural tradition and heritage, to alienation and displacement. His diverse oeuvre encompasses digitally manipulated self-portraits, landscapes, and narrative tableaux executed in a variety of media, including black-and-white and color photography, sculpture and video installations, and multi-layered drawings on Mylar.

Best known for his powerful, and often unsettling, staged photographic and video works, Goicolea made his artistic debut in the late 1990s with a series of provocative multiple self-portrait images.

These early works featured groups of young boys on the threshold of adolescence, acting out childhood fantasies and bizarre rituals of revelry and social taboo in highly staged domestic or institutional settings or dense, fairy-tale forests. Revealing a playful self-consciousness, they often consisted of complex composites of the artist himself, in all manner of poses and guises.





Soon thereafter, Goicolea garnered international attention with his ambiguous, yet strangely compelling, landscapes, ranging from dream-like woodland environments to vast, unforgiving urban and industrial wastelands. The artist has created several series of digitally composited, and heretofore uncharted, topographies, often populated by bands of masked and uniformed figures.

In recent series, many of the images are devoid of humans, although the landscape reflects an anonymous and increasingly tenuous human presence. In these works, primitive lean-tos and crudely constructed shanties coexist in an uneasy union with the technological vestiges of an industrialized society. Suggesting a world on the brink of obsolescence, these chilling images further cement the pervasive undercurrent of human alienation—from one another as well as the natural environment—that can be traced throughout the artist's work.

In a marked departure, Goicolea trained his unflinching eye on his own personal history in a highly acclaimed body of work exploring his roots and family heritage. These poignant, sometimes cinematic, images and installations are characterized by a fervent search for ancestral and social connections to a mythical homeland, Cuba—at once revealing nostalgia for a past that the artist never actually experienced, as well as a pronounced sense of cultural dislocation and estrangement. Remarkably prolific and inventive, Goicolea continues to intrigue his viewers with meticulously crafted, thought-provoking works.

For more information:



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